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Then there is a scroll representing Lohans at rest and at play, saintly persons who have reached a spiritual higher plane but are quite human still in other respects. The painting is in the freer style of Li Lung Mien; the expression of the faces, admirably drawn, is rendered by a great artist even if it is not by the great master himself.

Another scroll by Kung Kai shows us philosophers in their different artistic occupations rendered in a free, almost impressionistic way with a keen eye for the funny side and a very lifelike expression.

S. C. B. R.

volume were prepared under the supervision of Henry Cousens in 1886-87 and 1889-90. On pages 49-51 of the Survey will be found an account of the woodwork now in our Museum, and a translation of a long inscription in the temple which affords definite information as to the date of the temple, the name of the founder, a list of Jaina pontiffs, etc. Plate IV is a reproduction of a photograph of the interior of the mandapa. Plates XX and XXI are carefully detailed drawings; one showing a section of the mandapa, and the other a plan of the ceiling.

The woodwork¹ in the Museum is iden-



LANDSCAPE SCROLL BY NI TSAN
YÜAN PERIOD

WOODWORK FROM THE TEMPLE OF VADI PARSVANATHA

WHEN the galleries of Indian art were opened to the public last spring, a brief description of the woodwork of a room (*mandapa*) from a Jaina temple, the gift of Robert W. and Lockwood de Forest, was published in the May number of the BULLETIN. Since then, further information has been obtained concerning this important monument of mediaeval Indian art. Through the courtesy of Stewart Culin, Curator of Ethnology in the Brooklyn Institute, our attention has been called to the publication in *The Architectural Survey of Western India*, Volume IX, 1903, of the woodwork given by Messrs. de Forest. This volume is concerned with the architectural antiquities of Northern Gujarat, more especially of the districts included in the state of Baroda, and is the work of two distinguished archaeologists, James Burgess and Henry Cousens. The drawings and photograph illustrating the

tical with that published by Burgess and Cousens, and the correctness of the present installation is established by these drawings made before the woodwork had been removed from the temple. It should be mentioned, however, that in our reconstruction, grille work has been substituted in the upper part of the walls for an iron grating or cage shown in the photograph. The purpose of this grating was to enclose the dome against bats and swallows. The modern grille work forming the lower part of the walls, as the woodwork is now set up in the Museum, serves a decorative purpose, but does not follow the original construction of the mandapa. Unfortunately, neither the drawings nor the photograph show the structure below the frieze nor give the ground plan of the temple; but presumably the superstructure was borne upon columns, thus permitting access to the shrine and other halls.

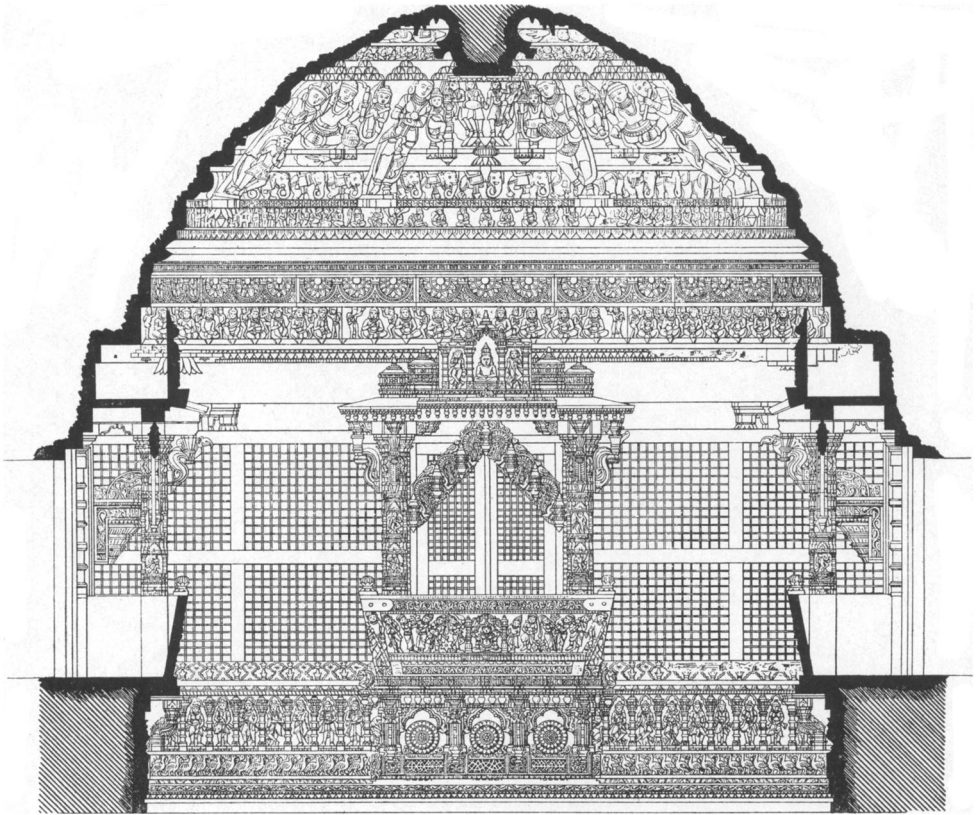
The town of Patan, whence comes our woodwork, lies on the left bank or south

¹Purchased by Lockwood de Forest at Patan.

side of the Sarasvata River in the flat, sandy plain of Northern Gujarat, about sixty-six miles northwest of Ahmadabad, in the state of Baroda. Patan, also known as Anahilavada, Anahillapura, etc., is one of the oldest and most renowned cities of Gujarat, and a center of Jain culture. The temple of Vadi Parsvanatha, located on

as co-founders, on the advice of the Jaina pontiff Jinachandrasuri VI, entitled by the Emperor Akbar "the most virtuous, glorious pontiff of the age."

The Jina Parsvanatha, to whom the temple is dedicated, is the twenty-third in order of succession of the twenty-four Tirthakaras or perfected saints worshiped



SECTION OF THE MANDAPA IN THE TEMPLE OF VADI PARSVANATHA
FROM THE ARCHITECTURAL SURVEY OF WESTERN INDIA, VOLUME IX, PLATE XX

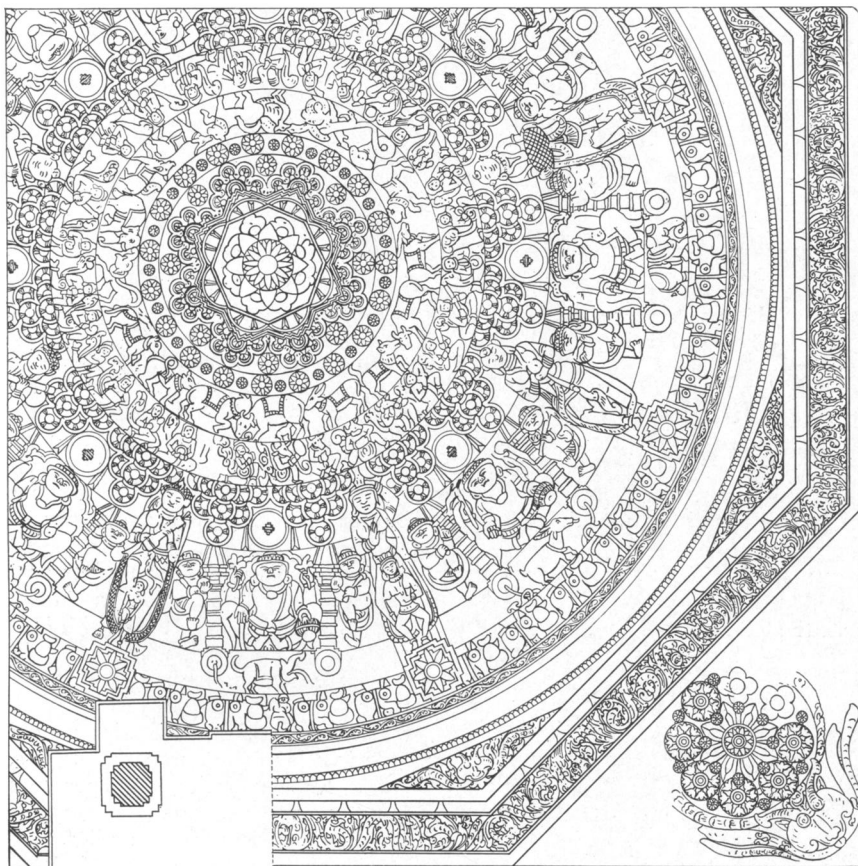
Jhaveri Street, was built between 1594 and 1596. A marble slab built into the wall of the principal mandapa of the temple bears a long inscription from which we learn that the temple was dedicated to the Jina Parsva of Vadipura; that its construction was begun on November 11, 1594, and the image dedicated on May 13, 1596; that the temple was founded by Ratnakumyaraji of the Osval clan, with his sister (?) and daughter

by the Jinas. Jainism, a religion still influential in India, is of contemporary origin with Buddhism (VI century B. C.), and was founded, according to tradition, by Mahavira, the twenty-fourth Tirthakara or Finder of the Ford through the Ocean of Rebirth.

In the carving of the ceiling may be noted eight seated male figures, each with two attendants. These are the eight

regents of the points of the compass, each with his vahana or conveyance represented beneath his throne. Originally, eight large bracket figures, now missing, of musicians and dancers, separated the regents. A lotus-shaped pendant and concentric circles with figures and bands of ornament

ing, designs and figures are precisely the same as are found in stone. But with the Hindu workman, whatever was practicable in stone seems to have been regarded as equally so in wood, and vice versa." Certainly these carvings give ample evidence of great technical skill and feeling for de-



DETAIL OF CEILING, TEMPLE OF VADI PARSVANATHA

REDRAWN FROM PLATE XXI, THE ARCHITECTURAL SURVEY OF WESTERN INDIA, VOLUME IX

complete the sculpture of the dome. The decorative carvings of the spandrels are particularly fine. Gaja Lakshmi and other deities, dancing figures, musicians, etc., are represented on the elaborately carved balconies. In the frieze below are musicians and dancers and various ornamental carvings.

Dr. Burgess remarks that "all the carv-

sign. So bountiful is the enrichment of surfaces, so numerous the decorative motives, that the visitor's first impression is apt to be one of bewilderment, but more prolonged observation is surely rewarded by the discovery of beauties of line and form which are today, as centuries ago, a source of unfailing delight to those who possess the "seeing eye." J. B.